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of the press, compel us to close this notice, but as the "Messiah" is to be repeated on Thursday evening next, May 2d, we shall resume the thread of our article in our next issue. We cannot close, however, without reiterating our just praise of the whole performance. Mr. James Pech has proved himself a conscientious and sterling conductor, and has won and can maintain the leading position in that direction. Such a performance as he produced, and with materials so heterogeneous, cannot fail to arouse a general desire for frequent repetitions of grand Choral Festivals, and Mr. Pech is the only man here with the nerve, the will and the decision to carry them out successfully. Again we must compliment all concerned, and tell them that they may be proud of having assisted at a Musical Festival, truly worthy of the name.

#### THE ORACLE IS SILENT.

The simple and straightforward statement of George Steck & Co. versus Derby, U. S. Agent, in reference to the peculiar distribution of the the space allotted to American Pianofortes at the French Exposition, continues to call forth severe comment from the New York press, or at least that portion of the press which is not subsidized by the most favored of the favored exhibitors. But Mr. Derby remains silent; wisely so, perhaps. His incompetency in that particular line of his duty is so manifest, that we sympathize with him in his belief that "the least said the soonest mended." To fall back on the interested opinion of others, is no tenable defence. To plead incompetence, is to proclaim one's self a humbug, and necessitates, to one of honorable mind, the resignation of an office whose requisitions he cannot fulfill, however profitable they may be to the administrator.

The great error will probably be brought home to the narrow party policy, and the mean and niggardly action of our national government, but the blame of the still meaner detail carrying-out, must rest with Mr. Derby. We await the development of this flagrant case of favoritism, as one of the aggrieved firms, George Steck & Co., does not seem inclined to let the matter rest.

When shall we hear from you, Mr. Derby?

#### A WESTERN APOLOGUE.

And it came to pass that a youthful enquirer of the knowledge, asked of his paternal progenitor one day, this pertinent enquiry: "Pa-pa, why does neighbor Strangway swell out so? He expands his chest, squares his arms, occupies the space of three men on the sidewalk, and struts as though he owned all Union-Square."

"My son," said the revered parent, "neighbor Strangway is a type of the men who are

strong in the pocket, but weak in the intellect. He illustrates the old Spanish proverb, "Put a beggar on horseback, and he rides to the &c., &c." My son, you have often seen and made those beautiful bubbles which swell and swell, and rise and rise, glorying in a thousand variegated colors, until they, inevitably, burst. Remember, my son, they were only common soap-suds, after all.

"But the aptest illustration of our neighbor's expanding proclivities is, the ancient Aesop's fable of the Frog and the Bull. The smaller animal was emulous of the size of the larger one, and to attain the coveted proportions, he puffed, and puffed, and puffed himself out, until he burst before attaining the vast dimensions he strove for.

"The moral is, my son, do not puff yourself, and do not hire other persons to puff you. If you cannot make your way, upon your positive intrinsic merit, rest assured that, sooner or later, your bubble will be pricked, and will be collapsed beyond the hope of future redemption."

#### MUSIC OF THE PAST WEEK.

There has been no lack of excitement of a mild character in the Musical World during the past few days; many concerts have been given, with various success, all of them presenting excellent artists and pleasing programmes, and each one deserving of larger public patronage than it received. We do not know a better medium for sinking money than concert giving at the present time. It is a pleasant way, too, of disposing of superfluous cash, because the operation is free from all anxiety, the result—loss—being certain. The pleasure too, is further enhanced by the knowledge that an act of generosity is being accomplished, that a dainty entertainment is being spread before an appreciative public, numbering in money, perhaps, a score, swelled to a round thousand by accommodating and intelligent dead-heads. The enterprising artist feels a glow of honest pride and hearty satisfaction as he says to himself the next day, "Yes, I gave a concert last night, literally gave it. I made a success; all the assisting artists made successes, and I footed the bills." Verily, it is a noble and a profitable thing to be an artist, and concert giving as an expensive luxury, is not to be despised.

Mr. J. N. PATTISON gave his second matinee, at Irving Hall, on Saturday the 20th inst., before a large and fashionable audience. He was assisted by Miss Antonia Henne, Miss Clementine Barnard, Signor Severini, Signor Strini, and Mr. I. B. Poznanski. This matinee was full of admirable points, for all the artists were eminently successful. Miss Antonia Henne has a contralto voice of very rich and beautiful quality, being well developed through

its whole register. She sings with grace and feeling, but her style needs refining and finishing. Experience will do much to remedy these wants, but close study is necessary to give her that artistic balance which comprehends dramatic vocal effects. Miss Henne has love and enthusiasm for her art, and will surely win a high position in her profession. Miss Clementine Barnard is a young pianist, of whom we shall surely hear more in the future. She is enthusiastic in the pursuit of her art, and has a quick aptitude for its acquirement quite remarkable. Her playing is full of dash and fire, her execution is neat, clean, and brilliant, and her sentiment is broad and impassioned. In her duetts with Mr. Pattison she kept him up to his full power, and did her part in producing the really brilliant effect which those duos achieved. We shall watch the course of this young lady with much interest.

Signor Severini sang charmingly and effectively, and Signor Strini did his part with infinite dash and humor, and in his own song sang with true grace and warm expression. We are glad to welcome Signor Strini back to New York, for he is a reliable and excellent artist, and will certainly become popular with the public. Mr. I. B. Poznanski played Reber's "Berceuse," gracefully and tenderly, enlisting at once the sympathies of his audience. This composition, small as it is, requires a fine artistic interpretation to secure it any effect, and only the refined sentiment and assured skill of an Urso or a Poznanski, can achieve that end in its interpretation. Mr. Poznanski also played the well worn "Carnival de Venice," with clear, fine manipulation, and sufficient fire and eccentricity to secure for its performance a pronounced success.

Mr. Pattison played finely throughout the matinee. We have rarely heard his touch more steel-like and brilliant, or his execution more clear and unflinching. These excellences were particularly observable in Liszt's "Campanella," which was most brilliantly rendered. His own Fantasia, on themes from "The Doctor of Alcantara," was also finely played, and met with a marked success. It embraces some of the best melodies of the opera, the working together of which, and their varied treatment, are highly creditable to the author. This Fantasia will prove, we think, one of the most popular of Mr. Pattison's compositions.

Mr. Pattison will give his third matinee on Saturday next, May 4th, at Irving Hall, on which occasion he will be assisted by a brilliant array of talent.

THE FIFTH AND LAST CONCERT of the 25th season of the New York Philharmonic Society was given on Saturday evening last, at Steinway Hall, and under the special patronage of that peculiar institution. To prove that it was a brilliant success, we have only to announce that "My Piano" was played upon by "My